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ABSTRACT

As part of an American History survey course at East Tennessee State University, students conducted research on ordinary objects from homes, barns, and workshops in the Tri-Cities area of Tennessee, learned techniques for displaying and interpreting artifacts, and designed and constructed exhibits illustrating aspects of homelife and work in the Appalachian region in the 19th and 20th centuries. The overall objective of the course was to help students gain an appreciation for history by recognizing its relevance to their lives and the evolution of their communities. Four more immediate goals were to: (1) introduce students to the value of studying commonplace artifacts in enriching their understanding of their past; (2) heighten students' awareness and pride in their regional heritage through interviews with older relatives and examinations of letters, diaries, and photographs in local archives; (3) engage students in their own historical research to overcome their lack of concern for academic endeavors; and (4) involve students in a collective learning experience permitting them to share the rewards of probing the material culture of their region. The course culminated with a daylong Artifacts Festival featuring 13 exhibits and a slide presentation. The positive results of the project were seen in students' pride in their work and the improved quality of their papers. Instructional materials used in the course are included in the appendices. (HB)

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AN ARTIFACTS FESTIVAL AT EAST TENNESSEE STATE UNIVERSITY:

TEACHING SOCIAL HISTORY WITH ARTIFACTS

Mary Johnson
Department of History
East Tennessee State University

(appendices included)

Paper presented at "Promoting Great Teaching"
1982 Institute on Staff Development
(Austin, Texas, May 25-28, 1982)

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AN ARTIFACTS FESTIVAL AT EAST TENNESSEE STATE UNIVERSITY: TEACHING SOCIAL HISTORY WITH ARTIFACTS

My large American History Survey class of 180 students at East Tennessee State University held a daylong Artifacts Festival on December 3, 1981. This event was an integral feature of the assigned work in the introductory-level history course, and all the students were required to participate. Divided into small groups of ten to fifteen persons, the students designed and constructed thirteen exhibits, illustrating various aspects of homelife and work in the Appalachian Region during the nineteenth and early twentieth centuries. Deborah Warner, the Curator for the History of Physical Sciences at the Smithsonian Institution, opened the exhibition with a slide presentation that showed how historians can use artifacts to study social history, in particular the roles of working women inside and outside the home. The Artifacts Festival culminated a semester of preparations during which the students conducted research on ordinary objects from the homes, barns and workshops of their relatives and neighbors and learned techniques for interpreting and displaying artifacts from field trips to local historical sites and from guest lectures by local experts in museum studies, archival research and library reference materials.

My paramount objective in this experimental course was to help students gain an appreciation for history by recognizing its relevance to their personal lives and the evolution of their communities. To this end, I adopted four more immediate instrumental goals: (1) introducing students to the value of examining commonplace artifacts in historical research; (2) heightening the students' awareness and pride in their regional heritage; (3) engaging the students in their own historical research; and (4) involving students in a collective learning experience. In

order to attain these goals, which surpassed the normal expectations and demands of history instructors at East Tennessee State University, I had to incorporate several novel learning strategies and to enlist the cooperation from the faculty and staff at the university as well as from residents and merchants in the surrounding communities of the Tri-Cities.

The first goal--introducing students to the value of studying commonplace artifacts--enables students to see directly for themeslves how ordinary objects in their immediate environment enrich our understanding of the past. Manual and visual examinations of three-dimensional objects not only supplement information gleaned from surviving literary documents, but they elucidate more sharply than verbal evidence the physical circumstances and levels of technical competence of previous generations. "Once students see and touch an old washing machine or an ancient churn," explains the cultural historian Russel Nye,"they get a sense of what times were like a century or more ago, and how people used things." Moreover, the close scrutiny of material objects often raises worthwhile questions about their utility and social value that may never occur to scholars who confine their inquiry of the past to evidence in written records.

It is particularly important at East Tennessee State University that students recognize the potential of material evidence. The majority of entering undergraduates have studied history as a series of political and military events: these events which are chronicled in literary documents feature members of the privileged elites as the principal participants. Having had such an orientation, many students have concluded before embarking on their college career that history is not related to their lives, and they have no interest in pursuing a subject so remote from their concerns and experiences.

The second goal--heightening the students' awareness and pride in their regional heritage--allows students to realize just how abundant their area is in

the sources of material culture. Despite the praise that modern folklorists and writers have lavished on the ingenuity and creativity of Appalachian craftspersons and musicians, the students feel that their rural background and limited educational resources put them at a disadvantage in competing with persons from the larger and better-endowed urban universities. Such sentiments have discouraged them from fully appreciating their native history and culture. Only a small minority have visited the local museums and have attended the numerous crafts fairs and music festivals that keep alive the memory of local customs and traditions. Even fewer have considered the significance of their grandmothers' buttermaking and quilting to the regional economy in previous generations or how their butterchurns and quilting frames found in attics throughout the area represented a rural lifestyle that is rapidly disappearing in late twentieth-century Appalachia.

A survey course which highlights the importance of the region in the evolution of American society and culture can serve to counteract the students' insecurities and negative attitudes toward their background. No longer do they have to regard their hills as a backwater isolated from the mainstream of American life, but they can place their region and ancestors in the context of American history. The extensive collections of letters, diaries, and photographs on East Tennessee during the nineteenth and early twentieth centuries in the Archives of Appalachia (located at ETSU) and other local depositories can facilitate the students' cognitive learning: these collections will help them relate local incidents and personalities to the more well-publicized persons and events discussed in their textbooks. For more recent history, students of the area have a rare opportunity to witness first-hand how their families and communities have adapted to the rapid urban and industrial growth of the Appalachian Region, precipitated by the relocation of northern industries in the Sun Belt. By interviewing their greatgrandparents, grandparents and parents who have lived through the transformation of the region, students can acquire invaluable insights

into the process of modernization. Additional insights on this phenomenon can come from studying changes in topography and architecture over the last quarter century.

One of the greatest benefits to be derived from concentrating more on the regional heritage in an introductory survey is that it sheds light on the contributions that Appalachian women have made to the local economy and culture. Tennessee is one of the few areas in the country where women have only recently stopped practicing the traditional domestic arts of buttermaking, preserving, hogkilling, and quiltmaking; a few Appalachian matrons still follow the "secrets of housewifery." For this reason, students in this region have much more of an opportunity than their peers from more urban areas to discover directly what the historic household was like by interviewing their female relatives and by rummaging through the old barns, attics and workshops, which still house spinning wheels, butterchurns, buttermolds, sad irons, old wash boards, and quilting frames.

The third goal--engaging the students in their own historical research--seeks to overcome the students' lack of concern for their academic endeavors. Although apathy is a common problem in university classrooms everwhere, it is unusually pronounced in history classes at ETSU since so few students perceive how the subject matter affects their daily lives. Not only do they neglect reading assignments and skip classes, but they prepare their research papers in a hurried fashion, consulting the minimum of secondary sources and rarely using reference works to locate additional materials.

The assigned paper on artifact research compels the students to be much more actively engaged in their classwork than is normally the case. As seen in the handout that outlines the stages for the "Artifact Identification and Analysis," the students had to investigate a wide variety of sources in order to complete their assignments. (See the appendices for this outline). In the library, for

example, they had to use the card catalogue and the reference guides to compile their preliminary bibliographies. They, they needed to sift through scores of collectors' manuals, trade catalogues, specialized journals, and technical dictionaries. The head reference librarian gave a lecture and tours to assist the students in their search, and the librarian for interlibrary loans cooperated throughout the semester in procuring the relevant, but often obscure, works not in the ETSU holdings. In several instances, the students were able to borrow references from the departmental libraries, and students working on Appalachian music obtained a wealth of materials on historic instruments of the region from the university folklorist.

The students' research extended beyond the campus. Throughout the semester I urged them to interview local antique dealers, craftspersons, relatives and neighbors in order to deal adequately with their questions on the cultural significance and the interpretation of artifacts. Since more than a quarter of the class still had great grandparents living in the vicinity, I strongly recommended that these students make very possible effort to interview their oldest relatives and obtain whatever information the senior citizens could remember about old household tools and the chores of historic housewifery.

The fourth goal--involving the students in a collective learning experience--is a corollary to the first three goals in that it permits the students to share the intellectual and emotional rewards of their probe into material culture of their region. Since more than three-fourths of the students live and work off-campus, they are not accustomed to discussing ideas outside the classroom. Their crowded schedules, however, only partially explain this phenomenon. The teaching methods and the mode of evaluation in the great majority of local high schools and colleges have left the students with the impression that learning is an individual enterprise that does not require the interchange of ideas with their classmates, instructors and coworkers. Therefore, they do not allocate time for

informal discussion of their class assignments and lectures.

The integration of artifacts research in the survey provided a convenient way to include two strategies that introduced the students to the advantages of collective learning. One was the organization of two required firld trips to the Tipton-Haynes Living History Farm and the Rocky Mount Museum. During these expeditions the students of this large class got to know one another and began talking to each other and the guides about the exhibits and their interpretive framework. Several of the students made close friendships during these trips and decided to collaborate on future assignments. The follow-up discussions in class gave further positive reinforcement for collective learning because these sessions were unusually lively with many students feeling sufficiently confident to participate.

The organization of the Artifacts Festival was another means for fostering cooperation and student interaction. During the first weeks of the semester, each student worked independently on his or her first draft of the "Artifact Identification and Analysis." As soon as these drafts were submitted and checked, I divided the class into thirteen groups and selected one or two leaders for each group from those who had evinced the greatest interest in the project and who had shown the most competence in doing their initial research. The members of each group were working on related artifacts, and each group had to determine the most appropriate way to display their objects and to execute their plans in time for the festival. The leaders convened group meetings outside of scheduled class time and attended sessions at the Rocky Mount Museum, where the director gave lessons on the techniques of designing exhibits and of arranging for security systems. Several of the leaders also accompanied the instructor on a weekend tour of Washington in order to study effective methods for exhibiting ordinary artifacts in the Museum of American History at the Smithsonian. A special attraction of

this journey was the tour of Deborah Warner's current exhibit entitled "Perfect in Her Place" so the students could become familiar with Ms Warner's work before her appearance at our festival.

The achievement of these instrumental goals required the willingness of both myself and the students to allocate time outside the regular class meetings and office hours. At the outset of the semester, the course syllabus specified the reading and research requirements. Anticipating the problems that students might encounter in researching their artifacts, I had daily office hours for them to discuss individual research problems or their exhibit plans. The "Time Table for the Preparation and Implementation of the ETSU Artifacts Festival" (see the appendices) suggests how carefully both I and the students had to observe the deadlines throughout the semester in order to have a successful festival.

RESULTS OF THE PROJECT

Several results of the project suggest that there was substantial progress toward realizing the original set of instrumental goals as well as the paramount objective of helping students learn to appreciate history. First, the students evinced tremendous pride in seeing the fruits of their research and planning at the Artifacts Festival. The photographs of the students standing around their exhibits attest to their self esteem and their exalted mood.

One young man who had helped construct the agricultural exhibit pleaded to have the display left up after the 4:30 p.m. closing so his parents, who worked all day, could see his creation. Mothers in the class arranged to bring their young children and several students urged their friends outside the class to visit the exhibits.

The second positive outcome of the experiment was the quality of the students' research papers. In contrast to the typical undergraduate history papers turned in after a frenzied night of reading one or two secondary authorities,

the artifact reports represented work that students had been carrying out throughout the semester. Not surprisingly, the students who had stronger backgrounds in writing and in research methods put together some of the most interesting and creative papers. However, there were several students with weaker backgrounds who became so engrossed in their subjects that they assembled well documented, organized and informative reports. One dramatic case in point was the mother who was returning to school for the first time in a decade. Since she had never been a good student in her childhood and youth, she had decided to resume her adult educational career with just one history course to see if she could cope with college work. She got so involved in tracing the provenance of her artifact--a china cup and saucer set--that her final report was a comprehensive analysis of her object and the ceramics industry of the region. Turning her paper in, she exclaimed with a large grin, "I never thought I could do this!" A football player showed similar enthusiasm for his investigation of historic football helmets, which had made him realize for the first time that his sports' interests could intersect with those of an historian.

A third asset of the project was that it encouraged the students to share ideas with people inside and outside the university. All semester the students found that members of the faculty and the staff were eager to answer their questions about local crafts and industries while their relatives delighted at the opportunity to reminisce with the younger generation. Attendance at the festival itself indicated the diverse groups that the students had contacted during their research. Along with the members of the class and the history department faculty, the audience consisted of members of the library staff and the archives, faculty and administrators from the College of Arts and Sciences, a few faculty and staff from the Medical School and the department of physical education, and members from the staffs of local museums, as well as residents and merchants from the Tri-Cities area.

One of the most outstanding contacts that the students made was Grandmother Teaster who still makes her own butter. She not only allowed her grandson (a member of my class) to photograph her as she made butter, but she offered to furnish enough butter to serve the entire audience at the festival. What most impressed me about this incident was the fact that the grandson had come to appreciate his grandmother's skills while he observed her in the kitchen and told his classmates how much he had learned by studying his grandmother's domestic routine. Such experiences as these rather than radical literature on the women's movement will be more likely to prompt the Appalachians to reconsider their traditional views on sex roles and sexuality.

A fourth indication of the success of the project occurred in the spring of 1982. Several students who had been in my experimental artifacts course during the fall took the second half of the survey course with me during the spring semester. Soon after the spring course began, I suggested that the class simulate a party of the 1960s as a way of studying modern modes of protest and the impact of social movements on culture. The class was immediately receptive to the idea, and my former students took the initiative in organizing groups and planning the exhibits and format of the party. Photos of the sixties party held in April reveal how deeply involved the students got in recreating the mood of the sixties.

Finally, the experimental course elicited positive response from my colleagues. Having learned of the students' eagerness for conducting artifacts research early in the fall semester, the members of my department decided to set aside the entire fall lecture fund in order to invite Deborah Warner for the festival. Several members of the department attended the various functions associated with the festival; the chairman was so impressed by the caliber of the students' research that he set up a special departmental archives to preserve their artifacts reports. The chairman has also initiated plans for similar projects on a regular basis and approved my

proposal for myself and others in the department to co-teach courses with museum professionals in the local museums.

It would be misleading to dwell only on the positive effects. There were three drawbacks which detracted from the success, and these merit consideration in assessing the overall impact of the project. One weakness was the great amount of time the project required. Since so many of the students held off-campus jobs, they felt the artifacts assignment was an undue burden on their busy schedules. A second obstacle was the limited collection of references on material culture at ETSU. A minority of students showed incredible ingenuity in tracking down obscure sources, but the great majority became impatient if they could not obtain their sources immediately. A third defect lay in the dynamics of the artifacts groups. As in any group situation, the persons willing to take the initiative ended up with the lion's share of the work. Thus, the more active students felt exploited and feared that their own grades would be jeopardized by their lazier classmates.

These impediments, however, are not insurmountable. Problems with scheduling can be partially alleviated by including some of the group meetings in regular class periods, and the bibliographical difficulties will decline as the university builds up its holdings on regional material culture. More difficult will be a remedy for the uneasiness that students feel in working with groups since so many of them have only known the competitive and individualistic approach from their elementary school and high school experiences. Yet, these tensions should subside as ETSU students become more accustomed to collective learning experiences. Plans already underway in the department of history indicate that such experiences will soon be a regular feature in history department offerings.

APPENDICES

I "Time Table for the Preparations and Implementation of the ETSU Artifacts Festival"

II "Artifact Identification and Analysis: First Assignment"

III "Final Report on Your Artifact"

IV "Excerpts from Examinations" in which students discuss their discoveries from research and field trips connected with artifact identification"

V Copy of the Official brochure announcing the Artifacts Festival at ETSU, December 3, 1981

TIME TABLE FOR THE PREPARATIONS AND THE IMPLEMENTATION OF THE ETSU ARTIFACTS FESTIVAL

September 10:	Questionnaire for the Artifact Identification and Analysis is handed out with an explanation of the key terms in the questionnaire and of the plans for a festival at the close of the semester in December.
September 24:	Rollie Harwell, a research librarian at the Sherrod Library, addressed the class on the use of the card catalogue and reference works in tracking down information on artifacts. Students were invited to see Mr. Harwell and other members of the library staff for their own problems in artifact research.
October 1:	First draft of the Artifact Identification and Analysis due.
October 3:	Specially scheduled Saturday morning field trip to the local living history museum at the Tipton-Haynes Farm. This trip was designed to show students how effective exhibits were set up as well as to give students the experience of walking through grounds and buildings that have existed there since the late eighteenth century--the era currently studied in class.
October 5:	First drafts of the Artifact Identification and Analysis were returned with suggestions for revisions, expanded research, and additional object examinations. The entire class was divided into thirteen groups: each group had members working on artifacts that were closely related to one antoher and each group was expected to design an exhibt for displaying their artifacts. For example, there was a Household Utensils Group for the 15 students working with common kitchenware, food processing equipment and fireplace equipment, and there was an Agricultural Group for those 12 students working with farm tools and machinery. A leader (or leaders) was assigned to each group. He or she was responsible for calling group meetings to decide on design matters and for keeping records of the participation of members, which were given to the instructor at the end of the semester.
October 5-November 17:	The thirteen groups met at their designated times outside of scheduled class hours. Special meetings with instructors in the art department, the archives of Appalachia, the photograph laboratory, and the department of physical education were set up for groups working on needlework, butterchurning, old photo and historic sports' equipment. Group leaders and other interested students were initially invited to accompany the instructor to Rocky Mount Museum where members of the staff offered lessons in museum exhibiting. Leaders who wanted further assistance could arrange their own visits, and all students were encouraged to visit the museum and compare its displays with those at the Tipton-Haynes Farm.
November 6-8:	Twelve of the group leaders accompanied the instructor to Washington for a weekend to tour the Smithsonian etc. Special attention went to Deborah Warner's "Perfect in Her Place" in to Museum of American History since Ms. Warner was scheduled to open the ETSU artifacts festival with a slide lecture in December.
November 19:	Alvin Gerhardt, director of the Rocky Mount Museum, lectures to entire class at ETSU on labeling exhibits.
December 1:	Students set up their exhibits in the Culp University Center.
December 2:	Deborah Warner arrived at ETSU and gave a seminar on her work as a curator at the Smithsonian.
December 3:	The Artifacts Festival opens with Deborah Warner's lecture.
December 10:	Final Examination along with the submission of final drafts of the Artifact Identification and Analysis and Appraisal of Ms. Warner's presentation.

APPENDIX II

HISTORY 2010/AMERICAN HISTORY SURVEY
JOHNSON SECTION

ARTIFACT IDENTIFICATION AND ANALYSIS: FIRST ASSIGNMENT

Your first assignment will be due at the end of three weeks (October 1). After you have turned it in, I will check it and return it with specific suggestions for improvements or total revision. You will then have until the end of the semester to correct your draft which will be due with the final examination on December 10. The revised version should incorporate research from sources in Sherrod Library, oral interviews, field trip experiences, and object examinations you have made since you submitted the first draft of your artifact identification.

NAME OF STUDENT_____

ARTIFACT SELECTED_____

(Remember that we are planning to display our artifacts in a festival at the end of the semester. Therefore, in selecting the artifact you are planning to identify and analyze, keep in mind that you will want to transport it to the university for display purposes. Also, try to select an object from homes, workshops or farms of the Appalachian Region since we want our festival to focus on artifacts reflecting lifestyles and values of the Appalachian culture and society.)

TWO PRINCIPAL OPERATIONS ON YOUR ARTIFACT: IDENTIFICATION AND ANALYSIS

OPERATION ONE--IDENTIFICATION

Identify the five basic properties of the artifact: size, weight, color composition, and ornamentation.

Remember that you must be precise in this identification of properties for the analysis of the artifact depends on accurate and thorough work done in the initial phase of identification.

As part of this operation you should include a photograph of the artifact, and if the composition cannot be determined by visual inspection, you should try to explain the type of scientific procedure that could be used to determine the components of the artifact. Also, indicate whether ETSU has the facilities for conducting such a procedure.

OPERATION TWO: ANALYSIS
The Four-Stage Analysis of the Five Properties

STAGE ONE CLASSIFICATION:

a. how artifact was made
b. date of the artifact and how you determined this
c. other distinguishing physical characteristics not mentioned earlier
d. how long it took to make the artifact
e. the best way to refer to the artifact so one could easily identify it

STAGE TWO EVALUATION:

a. what is the monetary value of the artifact; is it different today than in previous eras.

b. what does the value of the artifact signify of social status of the owner.

c. how well was the artifact made; was it manually manufactured or machine made? was the craftsman careful and thorough or not? how precious were the materials used in the manufacture of the artifact? is the same procedure used in the late twentieth century?

d. how widely disseminated was the artifact? did people all over the United States want and use it or was it important regionally or did it enjoy international dissemination?

e. how was the artifact exchanged between one area and another and how difficult was it to move the artifact?

(In conducting this second stage, it might be useful to consider visiting some local antique dealers to get some appraisals of your object and to learn how rare or common it is. Also, you might try to locate some local craftspersons who might be able to give you details on the processes of making various tools and household utensils. Two secondary sources that are worthwhile consulting on the question of the quality of craftsmanship are:

Charles Hummel, With Hammer in Hand, available in Sherrod Library.

Michael Owen Jones, The Handmade Object and Its Maker, available in Sherrod Library.

Also, when the class makes its field trips to Tipton-Haynes Living History Farm and the Rocky Mount Museum, you might want to ask the guides more about the processes used in making common household tools and instruments that you see in the museums.)

STAGE THREE CULTURAL ANALYSIS

a. What functions did the artifact serve in its society?
Was it utilitarian? Was it mainly ornamental? Was it both utilitarian and ornamental?
Did the intended functions change over time?
What symbolic functions did the artifact serve?
Was the artifact important in spreading ideas of nationalism and patriotism?

b. What does the artifact reflect about its society and culture?
How does the mode of production reflect about is society and culture?
What level of technology is represented by the artifact in question?
Does the artifact reflect dominant social and religious ideals?

Does the artifact convey the taste of a given society? If so, how?

Does the artifact reveal anything about the social structure of the society?

c. What does the artifact itself "tell" us about its society?

Do the images and ornaments reveal social and political ideals?

Does the shape of the object convey attitudes towards comfort etc.?

Does the object reflect society's attitudes toward craftsmanship?

STAGE FOUR INTERPRETATION

What does the object mean to the present generation, in particular what is its significance for you the collector?
In short, why is it worthwhile to study the artifact in question?
Does it reveal more about the origins of contemporary culture?
Does it tell how society has changed over the last ce ury or more?
Does it tell about changing levels in technology?
Does it tell about different modes of production and human labor?

This section calls for the greatest amount of thought and imagination on your part. It is here that you should take considerable time in thinking about your answer before setting it down on paper.

(Several articles indicative of the type of interpretation that can be done through artifact study are available in the seminar room for the history department office. You may read the articles in the seminar room, but please do not remove them.)

APPENDIX III

HISTORY 2010/AMERICAN HISTORY SURVEY
JOHNSON SECTION

FINAL REPORT ON YOUR ARTIFACT TO BE TURNED IN ON THE DAY OF THE FINAL EXAMINATION, DECEMBER TENTH

(As we discussed early in the semester, all of the information you have collected on your artifacts from library research, oral histories, talks with local antique dealers and craftspersons, class field trips to nearby museums, and self examinations of your artifact should be incorporated in the final version of your artifact identification and analysis. Please turn in the original draft of your artifact identification and analysis along with the final version.)

MAKE CERTAIN THE FOLLOWING ITEMS ARE INCLUDED IN YOUR FINAL ARTIFACT REPORT:

1. A photo of your artifact.

2. A complete identification of the dominant characteristics of the artifact--weight, height, length, size, approximate age, last owner, composition, and any other attributes that would serve to identify the object in question.

3. A complete evaluation of the value in money of the object--value in its own time period preferably and a complete evaluation of the degree of craftsmanship exhibited in the object. If it is machine made, was the work done carefully or sloppily. If it was handmade, who was the maker, how long did it take and who can tell you the processes involved in the manufacture?

4. A complete analysis of the functions of the object in past and present societies, and the social significance of the object in the past and the present. Also, make certain to indicate the intended and unintended uses of the object, and whether these uses have changed over time.

5. An interpretation of the meaning of the object for you today living in the late twentieth century. Be sure to give a more complete answer and do not simply say it reminds you of the good old days when things were more carefully done and people showed more care about their work.

6. Transcripts of a tape or an untaped interview with a relative, neighbor or local craftsperson about the artifact you have been examining. If the interview was taped, you may also turn in the tape of the interview,but do not forget to include the transcription of the interview as well.

7. Bibliographical references about the object that you have found in the ETSU Library and other local libraries. Make certain that you tell your adventures in tracking down information. It will be especially useful if you indicate what subject headings you found helpful in finding information about your particular object. If you used Sears catalogues, tell something about what types of information can be obtained from this source.

8. Your appraisal of Ms. Warner's talk, discussing how much she made you realize about the potential uses the historian can use artifacts for in interpreting past societies. Ms. Warner will address the class before the official opening of our Artifacts Festival, December third.

APPENDIX IV

Excerpts from examinations in the 2010 Survey Class in which students have an opportunity to discuss their discoveries from research and field trips connected with artifact identification.

From an examination covering material on the social and political history of the colonial period. Required as part of a section allocating 8 minutes a ?. "In a paragraph, discuss what concrete evidence there survives that the family which owned the Tipton Haynes farm was well to do and respected in the eighteenth century. In your paragraph you may refer to literary evidence such as letters and news clippings seen in the barn and office; or you may refer to artifacts inside and outside the house, which suggest high social station for eighteenth century Americans. Be certain, however, not to select artifacts of a later period."

From a later examination which covers material of the revolutionary and early national period. By the time of this examination all students had visited both the Tipton Haynes Farm and Rocky Mount Museum. The question was an optional one, and twenty minutes were allocated for answering it.

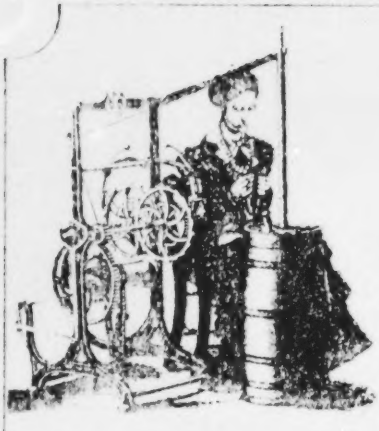
"Comapre the Tipton Haynes Living History Farm with the Rocky Mount Museum, indicating how the two cover their respective time periods and how the two have developed exhibits and interior spaces of the homes to convey the quality of life in the late colonial period and the antebellum era. If you have visited another historic site in place of Rocky Mount, compare the site you visited with the farm. And, if you missed the farm, make a detailed account of your visit to at least one historic site in the East Tennessee area since classes began this semester."

From the final examination: a mandatory part requiring at least 45 minutes.

" 'Material culture may be the most objective source of information we have on America's past. It certainly is the most immediate. When we stand in the chamber of a seventeenth century house that has not been restored, we are placing ourselves in the same architectural environment occupied by those who lived there in the past. . . .If we bring to this world, so reflective of the past, a sensitivity to the meaning of the patterns we see in it, the artifact becomes a primary source of great objectivity and subtlety.

'It is terribly important that the artifacts of past households be remembered. For in the seemingly little and insignificant things that accumulate to create a lifetime, the essence of our existence is captured. .v.v. The written document has its proper and important place, but there is also a test when we should set aside our perusal of diaries, court records and inventories and listen to another voice.' " From J. Deetz, Small Things Forgotten From your experiences on field trips in survey class this semester discuss the validity of Dr. Deetz's observations as to the value of studying artifacts. Make certain that you use specific examples (corcrete incidents and observations from your field trips) in developing your answer.

Also, another survey class not involved with preparing the festival was using the 1897 Sears catalogue as one of its textbooks for the semester. As part of the final for this class, students were asked to attend the festival and find objects that also appeared in their historic catalggue. Then, they were asked to assess the value of the old mail order catalogues as tools for historical research and the value of studying artifacts of past societies in learning about the ordinary men and women not normally mentioned in their textbooks.



COME TO THE ETSU

ARTIFACTS FESTIVAL

in the

D.P. Culp Center
Third Level, Rooms 6-7

Thursday, December The Third, 1981
11:00 a.m. -- 4:30 p.m.

The ARTIFACTS FESTIVAL, sponsored by the Department of History at East Tennessee State University, is free and open to all members of the University and general community. Deborah Warner, the curator for the History of Physical Sciences at the Smithsonian Institution, will commence the activities at 11:00 a.m. with a slide-lecture entitled "Perfect in Her Place," focusing on women's roles in the development of American industry and technology. Following the guest lecture, exhibits of artifacts from the households, farms and industries of the Appalachian Region, prepared by students in ETSU American History Survey courses, will be on display in meeting rooms 6 and 7. Throughout the afternoon, visitors may sample homemade bread, butter and preserves in the kitchen exhibit area; intermittently, students from the Departments of History and Art will demonstrate historical techniques of spinning and weaving in the needlework exhibit area.

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